

APR 28 1925 /

©CIL 21413

**THE NIGHT CLUB**

✓ Photoplay in 6 reels ✓

✓ Adapted by Walter Woods ✓

✓ ~~From the~~ ~~Willis Goldstone~~ Play "After Five" by William C. and Cecil B. De Mille ✓

✓ Directed by Frank Urson and Paul Iribe ✓

✓ Screen play by Keene Thompson ✓

Author of the photoplay (under section 62)  
Famous Players Lasky Corporation of U.S. ✓

APR 28 1925

Washington, D. C.

Register of Copyrights  
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following  
named motion picture films deposited by me for registration of  
copyright in the name of **Famous Players Lasky Corporation**

**Adventure - 7 reels**  
**The Night Club - 6 reels**

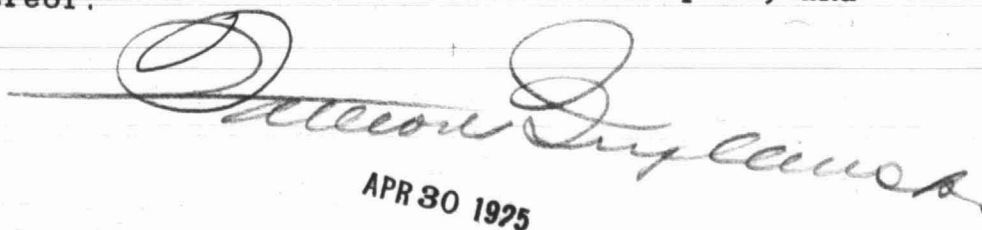
Respectfully,

FULTON BRYLAWSKI

The **Famous Players Lasky Corporation**  
hereby acknowledges the receipt of two copies each of the  
motion picture films deposited and registered in the Copyright  
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
<b>Adventure</b>	<b>4-28-25</b>	©CIL 21412
<b>The Night Club</b>		©CIL 21413

The return of the above copies was requested by the said  
Company, by its agent and attorney on the **28th** day of  
**April, 1925** and the said Fulton Brylawski for himself, and as  
the duly authorized agent and attorney of the said Company,  
hereby acknowledges the delivery to him of said copies, and  
the receipt thereof.

  
APR 30 1925

"The Night Club" Is 5,732 Feet—6 Reels Long

PARAMOUNT

## PRESS

Adolph Zukor and Jesse L. Lasky present  
**"THE NIGHT CLUB"**  
 with  
**RAYMOND GRIFFITH**  
 Vera Reynolds, Wallace Beery and Louise Fazenda  
 Adapted by Walter Woods  
 Directed by Frank Urson and Paul Iribe  
 Screen play by Keene Thompson  
 A Paramount Picture

PURPOSE: To Help You Sell the Picture

# Raymond Griffith, the Silk Hat Featured With Big Special

## Picture Facts in Brief

**Scenarist, Cameraman, Type of Story, Big Scenes, Highlights, etc.**

### Featured

**RAYMOND GRIFFITH**, Vera Reynolds, Wallace Beery, Louise Fazenda.

### Co-directors

Frank Urson, Paul Iribe. Urson was former assistant director for Cecil B. De Mille, while Iribe was De Mille's art director. These two young men, directors of "Changing Husbands" and "Forty Winks," are capable of putting out snappy, fast-moving, vastly entertaining box office hits.

### Author

William de Mille. "The Night Club" is based on his stage play, "After Five."

### Scenarist

"The Night Club" was written for the screen by Walter Woods, who collaborated with Anthony Coldewey on the screen play, "The Goose Hangs High." Keene Thompson prepared the scenario.

### Cameraman

Peverell Marley, who "shot" "The Golden Bed" and "Forty Winks."

### Type of Story

First and last—a comedy with the class. Funnier than "Changing Husbands" and "Forty Winks" rolled into one—complete with action and colorful settings which depict unique situations and capable acting to get the

most closely to plausible human experiences, which, unusual, might happen to anybody.

### Theme

Here's what it's all about: A rich young man renounces all women after he has been jilted at the altar, meets "the most beautiful girl in the world" in Spain and has a kaleidoscopic succession of thrilling and mirth-provoking adventures with a Spanish villain before he gets her to say "yes."

### Box-Office Value

Each name in the cast is a drawing card.

Ray Griffith's popularity grows with each new picture. He was only finding himself in "Miss Bluebeard" and "Forty Winks." His very mannerisms bring the house down.

And then there is Vera Reynolds, the demure, petite, piquant find of Cecil B. DeMille. She is a captivating miss and just the kind that causes self-styled "woman-haters" to explain apologetically to their bachelor friends that "she is absolutely different."

Wallace Beery is a big lumbering bully whose deeds are more ludicrous than wicked.

And Louise Fazenda! What picture-goer has not laugh-

## "The Night Club" Griffith's Latest

Featured With Vera Reynolds,  
Beery, Louise Fazenda

### High Hat Scream



Raymond Griffith  
in the Paramount Picture  
"The Night Club"

Production Mat IPA

(Synopsis Story)

**W**HAT good is a legacy of a million dollars to a woman-hater when to get it he must marry a girl he never has seen?

That's the kind of legacy Raymond Griffith learns has been left to him in his latest Paramount picture, "The Night Club," in which he heads a featured cast, other members of which are Vera Reynolds, Wallace Beery and Louise Fazenda. Griffith learns of his inheritance just after he has renounced all women because a girl he was about to marry left him at the altar.

### Flees from Women

Taking his deceased uncle's valet—who had been bequeathed to him as a separate part of the legacy—Griffith seeks seclusion in a Spanish village, where he hopes to find few, if any women. To his great disappointment women of all kinds seek his company. Two American spinster school teachers badger his footsteps. A bevy of girls clad in bathing suits make him seek refuge behind barred doors. Louise Fazenda, a Spanish dancer who loved men only when

## PUTTING IT OVER RIGHT

Start a Night Club in your town. Issue invitation cards by mail to patrons to attend the grand opening. Send them the membership card reproduced on the following page of this press sheet. (You can get these cards in quantity at your exchange.)

Work up interest by the use of teasers such as "Have you joined yet?" "Member of the Night Club?" Be sure to let the Rialto Theatre next Monday night; Raymond Griffith, Owl of The Night Club, is coming to town," etc.

To tie up with this idea, arrange your prologue like the prologue put on at Broadway cabaret dancing act, singing act, etc. thing very jazzy.

You might work up some very mysterious and curious provoking by the use of teasers. Get them talking each other in advance when this Night Club is. For instance, "The Night Club opens on . . . . It costs . . . . cents to join the Night Club." "Join the Night Club and have the time of your life."

Play up Raymond Griffith. Refer to him as "that high-scream" and "that funny fellow with the high silk hat." See what New York critics had to say about him in "Miss Bluebeard" and "Forty Winks." On the third page of this press sheet, The New York American, for instance, says "Raymond Griffith gives Keene Thompson a million-dollar-a-minute race for laurels."

**Wives**—See what entertains him at The Night Club!

There's a great seat-selling aid on this production (illustration on the next page). Use 'em! in on the crossword puzzle on "The Night Club." The mat form for the papers. Write for the so

There's no paddle in "The Night Club"—until laughter is prohibited.



# SHEET

Adolph Zukor and Jesse L. Lasky present  
**"THE NIGHT CLUB"**  
 with  
**RAYMOND GRIFFITH**  
 Vera Reynolds, Wallace Beery and Louise Fazenda  
 Adapted by Walter Woods from William deMille's play  
 "After Five"  
 Directed by Frank Urson and Paul Iribe  
 Screen play by Keene Thompson  
 A Paramount Picture

To Help You Sell the Picture to the Public.

## High Hat Comedy Scream, Is Special Cast in "The Night Club"

### PUTTING IT OVER RIGHT

Start a Night Club in your town. Issue invitations by mail to your patrons to attend the grand gala opening. Send them the membership card reproduced on the following page of this press sheet. (You can get these cards in any quantity at your exchange.)

Work up interest by the use of teasers such as "Have you joined The Night Club?" "Member of The Night Club?" Be sure to be at the Rialto theatre next Monday night; Ray Griffith, Chief Owl of The Night Club, is coming to town," etc.

To tie up with this idea, arrange your prologue like the program put on at Broadway cabarets—dancing act, singing act, everything very jazzy.

You might work up something very mysterious and curiosity-provoking by the use of teasers, etc. Get them in advance with this Night Club. For instance, "The Night Club opens on . . . . . It costs but . . . . . cents to . . . . . The Night Club." "Join . . . . . Night Club and have the . . . . . your life."

Play up Ray Griffith. Refer to him as "that high hat scream" and "that funny fellow with the high top hat." See what New York critics had to say about him in "Miss Bluebeard" and "Forty Winks" on the third page of this press sheet. The New York American, for instance, says, "Raymond Griffith gives Keaton, or any of our million-dollar-a-year men a race for laurels."

Wives—See what entertains hubby at The Night Club!

There's a great seat-selling herd on this production (illustrated on the next page). Use 'em! Cash in on the crossword puzzle craze with a puzzle on "The Night Club." Print a puzzle in mat form ready to run in the papers. Write in for the solution.

There's no padding in "The Night Club"—until laughter is prohibited, at least.

### Many Big Laughs In "Night Club"

Raymond Griffith in New Paramount Picture at Rialto

(Synopsis Story)

"—or forever hold his peace." "Stop!" The guests and the couple at the altar turn and stare toward the back of the church where a handsome man is standing, hand upraised. The bride gives an exclamation of delight and runs to his arms.

The bridegroom, Raymond Griffith, stands bewildered, gazing at the stranger who is embracing the bride that was to have been his but is now lost to him forever.

It all happens in "The Night Club," a new Paramount picture which opened a run of . . . . . days at the . . . . . today. Griffith is featured in the cast with Vera Reynolds, Wallace Beery and Louise Fazenda.

After this unhappy attempt to attain wedded bliss Griffith renounces all women and the ensuing complications, which eventually lead him back to the same church with Vera Reynolds, bring about many humorous situations.

"The Night Club" was adapted to the screen by Walter Woods from William de Mille's stage play, "After Five." Frank Urson and Paul Iribe who made "Changing Husbands" and "Forty Winks," directed.

Remember Ray Griffith, the high hat scream, in "Miss Bluebeard" and "Forty Winks." You'll say that he was only trying himself out in these picture after you've seen "The Night Club."

In the picture Griffith inherits a million dollars and a valet from a rich uncle, but to get the legacy he must marry a certain girl. All this happens just after Ray has passed through the above mentioned trying situation, and he orders his lawyer out of the house saying that he will have nothing to do with any part of the money, takes the valet and goes to a little town in Spain to forget all about women, but his bliss proves short-lived. Girls of ever description are soon pestering the life out of him.

A few of the big laugh scenes include a sequence in which Vera Reynolds loses control of her automobile and chases Ray all over a Spanish street. He calls a couple of policemen to lock the driver up, but when the girl lifts her

### Funnier Than "Forty Winks"!

Raymond Griffith, Vera Reynolds, Wallace Beery and Louise Fazenda

Featured in Cast

Directed by Frank Urson and Paul Iribe from William de Mille's Play, "After Five"—Adapted for the Screen by Walter Woods

IN "The Night Club," based on William de Mille's play, "After Five," Frank Urson and Paul Iribe, the pair who made "Forty Winks," have material worthy of their expert knowledge.

Laughs, romance, love theme, more laughs, luxurious sets, grade-A cast and box office punch—that's the Urson-Iribe formula, and "The Night Club" shows them at their best.

Raymond Griffith, the high hat scream seen in "Miss Bluebeard," "Forty Winks," etc.; Vera Reynolds, Wallace Beery and Louise Fazenda, leading screen comedienne, are featured in the cast of the production, which was adapted for the screen by Walter Woods.

After "The Night Club" there won't be a doubt in your mind but that Ray Griffith is emphatically the comedy find of the past five years. (Read what the New York reviewers had to say about him in his last two pictures on the third page.)

### Cast

Robert White . . . . .	Raymond Griffith
Edith Henderson . . . . .	Vera Reynolds
Diablo . . . . .	Wallace Beery
Carmen . . . . .	Louise Fazenda

### Synopsis

THE story opens with Robert White (Ray Griffith) at the altar. He is just about to slip the ring on the girl's finger when her husband, whom she believed drowned, arrives on the scene. She deserts Bob and goes into his arms.

White returns to his apartment and fires his elderly housekeeper—he is through with all women. As he stands meditating, his lawyer dashes in and asks him if he's married. Bob shakes his head, and the lawyer congratulates him, saying that his uncle has just left him a million dollars and a valet

Stunned by her accusation, Bob tells her that she can have the whole fortune, that he wouldn't have anything to do with any part of it. Learning from his valet that Miss Henderson would get the money if he should die, Bob sets out to make away with himself. He tries a gun, but it won't discharge; he resorts to hanging himself from a chandelier, but the fixture pulls out of the ceiling—all of which tends to make him all the more ridiculous in Edith's eyes.

Undismayed by his failures, he makes a last attempt at suicide



## Co-directors

Frank Urson, Paul Iribe. Urson was former assistant director for Cecil B. De Mille, while Iribe was De Mille's art director. These two young men, directors of "Changing Husbands" and "Forty Winks," are capable of putting out snappy, fast-moving, vastly entertaining box office hits.

## Author

William de Mille. "The Night Club" is based on his stage play, "After Five."

## Scenarist

"The Night Club" was written for the screen by Walter Woods, who collaborated with Anthony Coldewey on the screen play, "The Goose Hangs High." Keene Thompson prepared the scenario.

## Cameraman

Peverell Marley, who "shot" "The Golden Bed" and "Forty Winks."

## Type of Story

First and last—a comedy with the class. Funnier than "Changing Husbands" and "Forty Winks" rolled into one—complete with action and colorful settings which depict unique situations and capable acting to get the

most closely to plausible human experiences, which, unusual, might happen to anybody.

## Theme

Here's what it's all about: A rich young man renounces all women after he has been jilted at the altar, meets "the most beautiful girl in the world" in Spain and has a kaleidoscopic succession of thrilling and mirth-provoking adventures with a Spanish villain before he gets her to say "yes."

## Box-Office Value

Each name in the cast is a drawing card.

Ray Griffith's popularity grows with each new picture. He was only finding himself in "Miss Bluebeard" and "Forty Winks." His very mannerisms bring the house down.

And then there is Vera Reynolds, the demure, petite, piquant find of Cecil B. DeMille. She is a captivating miss and just the kind that causes self-styled "woman-haters" to explain apologetically to their bachelor friends that "she is absolutely different."

Wallace Beery is a big lumbering bully whose deeds are more ludicrous than wicked.

And Louise Fazenda! What picture-goer has not laughed at the antics of the inimitable Louise? She's a scream in "The Night Club."

Another big laugh picture by the pair who made "Forty Winks." That'll get 'em in!

## The High Spots

The story abounds in genuinely human situations. Just imagine Griffith at the altar with a girl a two heads taller than he is; his attempts to avoid women, including two designing American old maid school teachers and amorous beauties clad in one-piece bathing suits; his encounter with Vera Reynolds when she loses control of her automobile and chases him all over a Spanish street; their dance when they are so much taken up with each other that they continue dancing when everybody else has sat down; Griffith's attempts to commit suicide because the girl thinks he is a fortune hunter.

Two gorgeous wedding scenes. Both weddings are interrupted by an intruder. The first time the stranger claims the bride to be his wife, and in the second a man who gets into the wrong church tries to break up the ceremony.

Wallace Beery's attack on Griffith in the inn, where Beery throws a knife at Ray's head and tears a door loose from its hinges to pursue him.

Griffith's third comedy attempt to take his life in front of a buzz saw in a sawmill during lunch hour. Just as the carrier starts to move toward the saw Griffith learns he has made a mistake and frees himself only after a desperate struggle.

Griffith's attempt to cause Beery to kill him through jealousy. He makes "cave-man" love to Louise Fazenda, hoping that she will call Beery. Instead she falls madly in love with him because he is so rough.

Ray's flight from Beery, whom he has hired to kill him. Griffith decides he doesn't want to die just yet and tries to avoid Beery until he can let him know of his change in plans. Beery pursues Griffith but does it to tell him that he has reformed and won't be able to do as agreed.

"The Night Club"—JUST FOR FUN!



Raymond Griffith  
in the Paramount Picture  
"The Night Club"

Production Mat 1PA

## (Synopsis Story)

WHAT good is a legacy of a million dollars to a woman-hater when to get it he must marry a girl he never has seen?

That's the kind of legacy Raymond Griffith learns has been left to him in his latest Paramount picture, "The Night Club," in which he heads a featured cast, other members of which are Vera Reynolds, Wallace Beery and Louise Fazenda. Griffith learns of his inheritance just after he has renounced all women because a girl he was about to marry left him at the altar.

## Flees from Women

Taking his deceased uncle's valet—who had been bequeathed to him as a separate part of the legacy—Griffith seeks seclusion in a Spanish village, where he hopes to find few, if any women. To his great disappointment women of all kinds seek his company. Two American spinster school teachers badger his footsteps. A bevy of girls clad in bathing suits make him seek refuge behind barred doors. Louise Fazenda, a Spanish dancer who loved men only when they were angry, makes him the sole object of her attentions. On top of it all he meets the bewitchingly beautiful Vera Reynolds, who almost runs him down with her automobile after losing control of it, and — forgetting all about his vows to avoid women—falls madly in love with her.

## Meets the "Only Girl"

Miss Reynolds reciprocates his affection and all might have gone well but for an inadvertent remark Griffith makes when his valet tells him that she is the girl designated by the deceased uncle. He tells the valet that marrying a girl like Miss Reynolds would be a mighty easy way of making a million dollars. She overhears him and denounces him as a fortune hunter.

Griffith's feelings are deeply wounded and he tells Miss Reynolds that she could have the fortune. To force the legacy on her, and because with Miss Reynolds despising him life does not seem worth living, he decides to do away with himself. He makes two serious attempts but their outcome is so ludicrous that Miss Reynolds accuses him of trying to gain her sympathy with a cheap show of theatricalism.

His third attempt, when he ties himself in front of a buzz-saw in a saw-mill, would have been successful had he not changed his mind and freed himself after his

lowing page of this press in (You can get an exchange.) quantity at yo

Work up interest by the us teasers such "Have you jo The Night b?" "Membe The Night C Be sure to b the Rialto atre next Mon night; Ray and Griffith, C Owl of The at Club, is com to town," etc

To tie up with this idea, arra your prologue like the prog put on at Br adway cabaret dancing act, inging act, ev thing very jazzy.

You might work up someth very mysterio as and curios provoking by he use of teas etc. Get them asking each ot in advance wh his Night C is. For instance the Night C opens on. .... "It costs cents to go The Ni Club." "Join Night C and have the t your lif

Play up Ray ond Griffith. fer to him as "that high scream" and "at funny fe with the high si hat." See New York criti s had to say a him in "Miss Bluebeard" "Forty Winks" on the third of this press she et. The New Y American, for instance, s "Raymond Grif ith gives Kea or any of our m million-dollar-a men a race for aurels."

Wives—See wh at entertains h at The Night Club!

There's a gre seat-selling ald on this pro tion (illustr on next pag Use 'em! C in d source cross ord puzzle e with r. puzz on "The N Club. C mat form re to run in apers. Writ for the so

There's no padlocking "The N Club"—until laughter is prohib at least.

Get up a new paper page your own similar to the stunt over on "A Society Scandal "Prominent society man deser at altar. Discovered later at Night Club, he swears he's women for life."

For an evening's entertainm join The Night Club.

Tell them that Louise Fazer one of the screen's most popu comediennes, is in this pict and that between Griffith Louise they'll spl their si laughing.

What goes on in The Night Cl

It's Griffith's great est grin- ter—The Night Club!

Get in touch with the Pa mount exploiteer signed y territory.

valet tells him th Miss R nolds will not rece the leg unless he should die om natu causes or be killed adentally

## Big Laugh Cax

Believing that Wa ee Beery Spanish bandit, is anely je ous of Louise, the Sp ish danc Griffith makes love er, hopi that Beery will slay a. Bee however, has grov tired



Issue invitations to your patrons to attend the grand gala opening. Send them the membership card reproduced on the following page of this press sheet. (You can get these cards in any quantity at your exchange.)

Work up interest by the use of teasers such as "Have you joined The Night Club?" "Member of The Night Club? Be sure to be at the Rialto theatre next Monday night; Ray and Griffith, Chief Owl of The Night Club, is coming to town," etc.

To tie up with this idea, arrange your prologue like the program put on at Broadway cabarets—dancing act, singing act, everything very jazzy.

You might work up something very mysterious and curiosity provoking by the use of teasers, etc. Get them asking each other in advance what this Night Club is. For instance, "The Night Club opens on. . . . . It costs but . . . . . cents to go to The Night Club." "Joir Night Club and have the t your life."

Play up Raymond and Griffith. Refer to him as "that high hat scream" and "that funny fellow with the high sight hat." See what New York critics had to say about him in "Miss Bluebeard" and "Forty Winks" on the third page of this press sheet. The New York American, for instance, says, "Raymond Griffith gives Keaton, or any of our million-dollar-a-year men a race for laurels."

*Wives—See what entertains hubby  
at The Night Club!*

There's a great seat-selling herald on this production (illustrated on the next page). Use 'em! Cash in on the crossword puzzle craze with a crossword puzzle on "The Night Club." The format ready to run in newspapers. Write in

There's no padding "The Night Club"—until laughter is prohibited, at least.

Get up a newspaper page of your own similar to the stunt put over on "A Society Scandal"—"Prominent society man deserted at altar. Discovered later at The Night Club, he swears he's off women for life."

For an evening's entertainment  
join The Night Club.

Tell them that Louise Fazenda, one of the screen's most popular comedien-  
nes, is in this picture, and that between Griffith and Louise they'll split their sides laughing.

### What goes on in The Night Club?

It's Griffith's greatest grin-getter—The Night Club

Get in touch with the Paramount exploiteer assigned your territory.

valet tells him that Miss Reynolds will not receive the legacy unless he should die from natural causes or be killed accidentally.

**Big Laugh** **Max**  
Believing that Wallace Beery, a Spanish bandit, is vainly jealous of Louise, the Spanish dancer, Griffith makes love to her, hoping that Beery will slay her. Beery, however, has grown tired of

—or forever hold his peace.”  
“Stop!”

The guests and the couple at the altar turn and stare toward the back of the church where a handsome man is standing, hand upraised. The bride gives an exclamation of delight and runs to his arms.

The bridegroom, Raymond Griffith, stands bewildered, gazing at the stranger who is embracing the bride that was to have been his but is now lost to him forever.

It all happens in "The Night Club," a new Paramount picture which opened a run of..... days at the..... today. Griffith is featured in the cast with Vera Reynolds, Wallace Beery and Louise Fazenda.

After this unhappy attempt to attain wedded bliss Griffith renounces all women and the ensuing complications, which eventually lead him back to the same church with Vera Reynolds, bring about many humorous situations.

"The Night Club" was adapted to the screen by Walter Woods from William de Mille's stage play, "After Five." Frank Urson and Paul Iriche who made "Change"

ing Husbands" and "Forty Winks," directed.

Remember Ray Griffith, the high hat scream, in "Miss Bluebeard" and "Forty Winks." You'll say that he was only trying himself out in these picture after you've seen "The Night Club."

In the picture Griffith inherits a million dollars and a valet from a rich uncle, but to get the legacy he must marry a certain girl. All this happens just after Ray has passed through the above mentioned trying situation, and he orders his lawyer out of the house saying that he will have nothing to do with any part of the money, takes the valet and goes to a little town in Spain to forget all about women, but his bliss proves short-lived. Girls of ever description are soon pestering the life out of him.

A few of the big laugh scenes include a sequence in which Vera Reynolds loses control of her automobile and chases Ray all over a Spanish street. He calls a couple of policemen to lock the driver up, but when the girl lifts her veil and — well, that's another story again.

The three attempts Griffith makes to take his life so that Miss Reynolds will inherit his uncle's fortune are the funniest scenes ever. Something goes wrong each time and only tends to make Ray ridiculous in Miss Reynolds' eyes. Then, too, the scenes with Louise Fazenda, as a Spanish senorita, and Beery, her jealous sweetheart, give Griffith something to think about.

Here's the funniest picture the screen has yet offered.

Louise and thanks Griffith for taking her off his hands. To make matters worse Miss Reynolds sees him embracing the girl and her estimation of him drops still lower. Griffith then bargains with Beery to have the bandit kill him in the presence of witnesses.

He has hardly completed the bargain with Beery, however, when he makes up with Miss Reynolds. He forgets all about Beery until he sees him approaching. With the bandit in close pursuit he starts on a wild dash through the streets — and what happens after that furnishes a thrilling climax for one of the biggest laugh pictures the screen has ever seen.

"The Night Club," opens a...  
days' run at the.....Theatre  
on.....next.

Directed by Frank Urson and Paul Iribe from William de Mille's Play, "After Five"—Adapted for the Screen by Walter Woods

**I**N "The Night Club," based on William de Mille's play, "After Five," Frank Urson and Paul Iribe, the pair who made "Forty Winks," have material worthy of their expert knowledge.

Laughs, romance, love theme, more laughs, luxurious sets, grade-A cast and box office punch—that's the Urson-Irube formula, and "The Night Club" shows them at their best.

Raymond Griffith, the high hat scream seen in "Miss Bluebeard," "Forty Winks," etc.; Vera Reynolds, Wallace Beery and Louise Fazenda, leading screen comedienne, are featured in the cast of the production, which was adapted for the screen by Walter Woods.

After "The Night Club" there won't be a doubt in your mind but that Ray Griffith is emphatically the comedy find of the past five years. (Read what the New York reviewers had to say about him in his last two pictures on the third page.)

## Cast

<i>Robert White</i> .....	Raymond Griffith
<i>Edith Henderson</i> .....	Vera Reynolds
<i>Diablo</i> .....	Wallace Beery
<i>Carmen</i> .....	Louise Fazenda

## Synopsis

**T**HE story opens with Robert White (Ray Griffith) at the altar. He is just about to slip the ring on the girl's finger when her husband, whom she believed drowned, arrives on the scene. She deserts Bob and goes into his arms.

White returns to his apartment and fires his elderly housekeeper—he is through with all women. As he stands meditating, his lawyer dashes in and asks him if he's married. Bob shakes his head, and the lawyer congratulates him, saying that his uncle has just left him a million dollars and a valet—but to get the money he must marry a certain girl. White declares he will not accept the legacy and orders the lawyer out.

Taking the valet, Bob goes to Spain to find a place where there are few women. His hopes are short-lived, however, for he is soon beset by two designing American spinster school teachers and a bevy of beautiful bathing girls.

Bob drops in at an inn where Diablo (Beery) is the proprietor. Carmen (Louise Fazenda), Diablo's sweetheart, tries to win his interest, and Bob tries to discourage her. Diablo gets jealous and tosses a knife at White and threatens to kill him if he as much as looks at the girl again.

Stepping into the streets, Bob is chased from pillar to post by a runaway automobile. He calls an officer and orders him to arrest the driver of the machine, only to change his mind when the fair chauffeur raises her veil. She is a real beauty, and with White it is a case of love at first sight. The valet tells Bob that the girl, Edith Henderson (Miss Reynolds), is the one his uncle had selected for him to marry. White remarks ecstatically that to marry such a girl would be an easy way to make a million dollars. Edith hears the remark and at once denounces him as a fortune hunter.

Stunned by her accusation, Bob tells her that she can have the whole fortune, that he wouldn't have anything to do with any part of it. Learning from his valet that Miss Henderson would get the money if he should die, Bob sets out to make away with himself. He tries a gun, but it won't discharge; he resorts to hanging himself from a chandelier, but the fixture pulls out of the ceiling—all of which tends to make him all the more ridiculous in Edith's eyes.

Undismayed by his failures, he makes a last attempt at suicide by tying himself to a log conveyor in a sawmill. Just as the carriage begins to move toward the saw, he learns from the valet that Edith would not get the money unless he died by natural means or accident. He frees himself and—then hits upon an idea. He goes over to the inn and performs some cave man love tactics on Carmen. But this finds great favor with the senorita, as she loves men only when they are violent and angry. Edith comes in upon the scene and chides Bob. Diablo sees the same thing and thanks White for taking Carmen off his hands. He has become tired of her.

As a last resort, Bob bargains with Diablo to slay him in the presence of witnesses. In the meantime, White and Edith make up. When Bob sees Diablo approaching, he flees through the streets. Diablo catches him and tells him he won't be able to carry out the bargain as he has reformed.

Bob and Edith return to America to be married in the same church where Bob was left standing at the altar. At the same stage in the ceremonies where the stranger interrupted the first time a man dashes down the aisle and shouts "Stop." The intruder learns that he is in the wrong church and runs out, and the wedding goes on.





# FILL THAT SPACE WITH PA

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

## "THE NIGHT CLUB"



A Paramount Picture

—with—  
**RAYMOND GRIFFITH**

*The Funny Fellow with the silk hat*

AND  
**VERA REYNOLDS  
WALLACE BEERY  
LOUISE FAZENDA**

Anybody with a funny bone is entitled to laugh membership in "The Night Club."

REST OF BILL

Two-column Press Advertisement 2A

## THE NIGHT CLUB

—Just For Fun—

THIS certifies that

*The Bearer*

is a member in good standing and is entitled to all the laughing privileges of this Club.



MEET  
ME AT THE  
NIGHT CLUB

*Raymond Griffith*

Paramount 12081

## Club Membership Card

Above is reproduced the novelty club membership card on "The Night Club."

As a teaser stunt, it's hard to beat it. In New York, the toughest place in the world to put over an exploitation stunt, these cards were used with great effect.

A thousand for only \$3.00. Samples may be seen at your local exchange.

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

## "THE NIGHT CLUB"

with  
**RAYMOND GRIFFITH**



PRESENTED BY  
ADOLPH ZUKOR  
JESSE L. LASKY

WITH  
**RAYMOND GRIFFITH**  
**VERA REYNOLDS**  
**WALLACE BEERY**  
**LOUISE FAZENDA**

Join "The Night Club" and grin with Griffith! The new king of comedy checks all grouches at the door!

# "THE NIGHT CLUB"

Three-column Newspaper Advertisement

RIALTO

Ad. Progr

The Monarch of Mi

One tou of Griffith a

Funny fellows, lovely Night Club.

Peppier than a jazz band, funnier than last year's s Club."

The rule of "The Night Club" is a straight face.



TRY "The Night Club" for a refreshing grin fizz. Served by Raymond Griffith, the Silk Hat Screamer, and a select comedy cast.

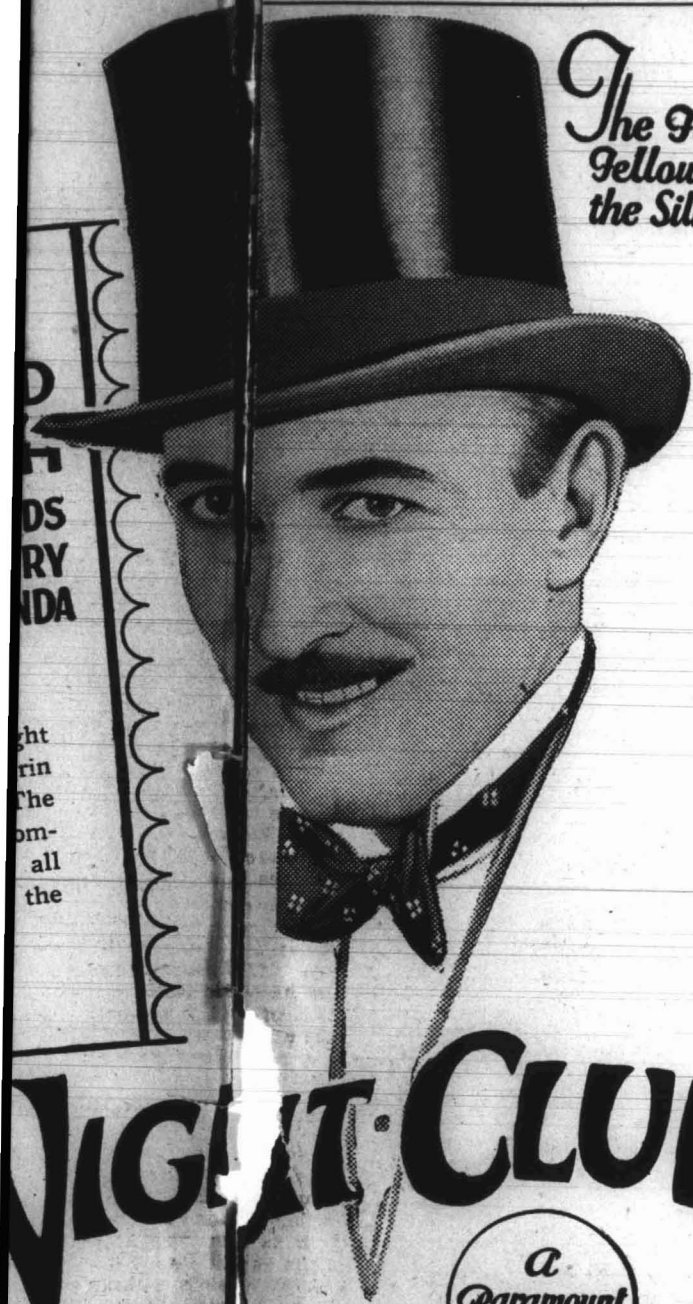
ADOLPH ZUKOR AND  
"THE NIGHT CLUB"



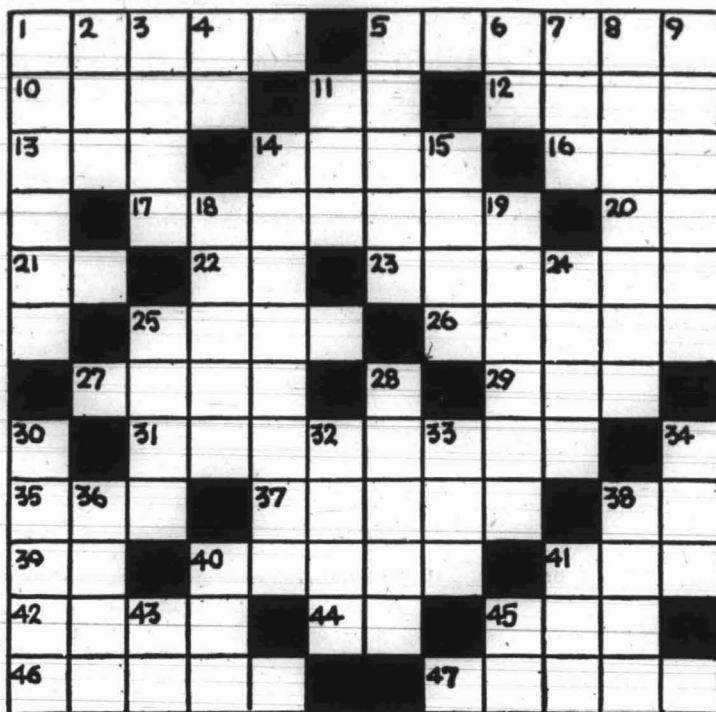
# PARAMOUNT PRESS AD!



*The Funny  
Fellow with  
the Silk Hat*



## THE NIGHT CLUB



### HORIZONTAL

1. Cross
5. Theatrical center of N. Y. City
10. Bitter herb
11. Egyptian God
12. A stout stick
13. A grassy field
14. A lady
16. Craft
17. Masculine name
20. Runic (abbr.)
21. A Middle Atlantic State (abbr.)
22. Stannum (abbr.)
23. Terrible sounds
25. Male of the deer
26. To strike with sudden force
27. To mutilate
29. Possessive pronoun
31. Last name of motion picture actor (male)
35. Wrath
37. Very small
38. Exclamation
39. Proceed
40. Started
41. Open (poetical)
42. Man's name
44. Senior (abbr.)
45. Adam's wife
46. Small river ducks
47. Acquire knowledge

### VERTICAL

1. Fluid secreted by the glands of the mouth
2. Diminutive (suffix)
3. Boom
4. The (French)
5. Man's name (Span.)
6. Ante Christum (abbr.)
7. College degree given to a woman (abbr.)
8. Small towers
9. Stupid
11. Male sheep
14. An explosive
15. Ancient Grecian seaport
18. Moving about
19. Fine white cotton dress goods
24. Since (poetical)
25. Wise
28. To make afraid (dial.)
30. Close of day
32. Faith (obs.)
33. Hostelry
34. An article
36. A sensualist
38. One who mimics
40. Bolivia (abbr.)
41. Germ cells
43. Southern State (abbr.)
45. Electrical Engineer (abbr.)

THE NIGHT CLUB

Two-column Press Advertisement 2AX



THE lid is off at "The Night Club"—it's the limit in laughs!

Adapted by Walter Woods from William de Mille's stage comedy, "After Five." Screen play by Keene Thompson.

Directed  
by Frank  
Urson  
and Paul  
Iribe

Two-column Supplementary Press Ad 2AS

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

# THE NIGHT CLUB

—with—  
**RAYMOND GRIFFITH**  
AND  
**VERA REYNOLDS**  
**WALLACE BEERY**  
**LOUISE FAZENDA**





Anybody with a funny bone is entitled to laugh membership in "The Night Club."

REST OF BILL

Two-column Press Advertisement 2A

## THE NIGHT CLUB

—Just For Fun—

THIS certifies that

*The Bearer*

is a member in good standing and is entitled to all the laughing privileges of this Club.



MEET  
ME AT THE  
NIGHT CLUB

*Raymond Griffith*

Paramount 1101

## Club Membership Card

Above is reproduced the novelty club membership card on "The Night Club."

As a teaser stunt, it's hard to beat it. In New York, the toughest place in the world to put over an exploitation stunt, these cards were used with great effect.

A thousand for only \$3.00. Samples may be seen at your local exchange.

ADOLPH ZUKOR and JESSE L. LASKY PRESENT

## 'THE NIGHT CLUB'



THE SILK HAT SCREAM



Two-column Supplementary Press Ad 2ASX

new edy checks all grouches at the door!

# "THE NIGHT CLUB"

Three-column Newspaper Advertisement

RIALTO

Ad Prog

The Monarch of

One tou of Griffith

Funny fellows, lovely Night Club.

Peppier than a jazz band, funnier than last year's s Club."

The rule of "The Night Club" is a straight face.



TRY "The Night Club" for a refreshing grin fizz. Served by Raymond Griffith, the Silk Hat Scream, and a select comedy cast.

One-column Press Ad 1A



Raymond Griffith, Wallace Beery and Louise Fazenda in the Paramount Picture "The Night Club"

Three-column Production Mat 3P



A girls, High than "40"



all  
the

# NIGHT CLUB



Two-column Newspaper Advertisement 3A

## Ad Program Paragraphs

The Monarch of Mirth in his latest screen scream.

One touch of Griffith and the whole world's a-grin!

Funny fellows, lovely ladies, comical capers—at "The Night Club."

Peppier than a jazz band, madder than a March hare, funnier than a last year's straw hat—Griffith in "The Night Club."

The rule of "The Night Club" forbid anybody keeping a straight face.

- 12. A stout stick
- 13. A grassy field
- 14. A lady
- 16. Craft
- 17. Masculine name
- 20. Runic (abbr.)
- 21. A Middle Atlantic State (abbr.)
- 22. Stannum (abbr.)
- 23. Terrible sounds
- 25. Male of the deer
- 26. To strike with sudden force
- 27. To mutilate
- 29. Possessive pronoun
- 31. Last name of motion picture actor (male)
- 35. Wrath
- 37. Very small
- 38. Exclamation
- 39. Proceed
- 40. Started
- 41. Open (poetical)
- 42. Man's name
- 44. Senior (abbr.)
- 45. Adam's wife
- 46. Small river ducks
- 47. Acquire knowledge

- 4. The (French)
- 5. Man's name (Span.)
- 6. Ante Christum (abbr.)
- 7. College degree given to a woman (abbr.)
- 8. Small towers
- 9. Stupid
- 11. Male sheep
- 14. An explosive
- 15. Ancient Grecian seaport
- 18. Moving about
- 19. Fine white cotton dress goods
- 24. Since (poetical)
- 25. Wise
- 28. To make afraid (dial.)
- 30. Close of day
- 32. Faith (obs.)
- 33. Hostelry
- 34. An article
- 36. A sensualist
- 38. One who mimics
- 40. Bolivia (abbr.)
- 41. Germ cells
- 43. Southern State (abbr.)
- 45. Electrical Engineer (abbr.)

THE NIGHT CLUB

Two-column Press Advertisement 2AX



THE lid is off at "The Night Club"—it *clues* the limit in laughs!

Adapted by Walter Woods from William de Mille's stage comedy, "After Five." Screen play by Keene Thompson.

Directed by Frank Urson and Paul Iribe

Two-column Supplementary Press Ad 2AS

ALPH ZUKOR AND JESSE L. LASKY PRESENT

# "THE NIGHT CLUB"



—with—  
**RAYMOND GRIFFITH**  
AND  
**VERA REYNOLDS**  
**WALLACE BEERY**  
**LOUISE FAZENDA**

A mad, merry melange of girls, gayety, and Griffith, the High Hat Screamer—funnier than in "Miss Bluebeard" or "40 Winks."

Adapted by Walter Woods from William deMille's play "After Five." Directed by Frank Urson and Paul Iribe. Screen play by Keene Thompson.

Four-column Newspaper Advertisement 4A





method of getting  
radically from that  
Chaplin depend  
the ridiculous figu  
thinks he's dress  
holes in his glove  
s to his dress su  
or weakness of cha  
an who is afraid  
ward, for his ch  
tics. Griffith, ho  
py person, who  
of bright ideas a  
hings for other pe  
dapper young ma  
nd striped trouser  
ake the world be  
or something ill  
disaster overtak  
thinks everything  
planation that it w  
the noise, while  
the wife—and the  
fine. His play





What the Reviewers Say About Griffith

Excerpt from New York Criticisms of the screen's newest comedies' last two pictures

American (Louella Parsons) — "Until I fought my way into the Rivoli Theatre for the privilege of seeing 'Miss Bluebeard,' I never realized what a comedy asset Raymond Griffith is to the screen. With the proper scenario and director, he could give Buster Keaton, and any of our million-dollar-a-year men a race for laurels."

Telegram-Mail — Some day some company will gather Raymond Griffith to them as a comedy star and solemn magazines will discover him. He has some of the chipper spontaneity, the expert dexterity which have made Charlie Chaplin one of the world's blessed."

—and that's just what Paramount has done in "The Night Club!"

Morning Telegraph (Peter Milne) — "Raymond Griffith is a born comedian. Every move he makes is funny. Every change of expression is humorous. With this innate ability he combines an agility that matches Fairbanks."

American (Louella Parsons) — "Raymond Griffith is the best potential comedian at large today. If Paramount develops him he will prove a formidable rival of our most popular comedians. The audience rocked with laughter every time he came on the screen in 'Forty Winks'."

—and that's what Paramount is doing.

As L. Lasky says, the beauty of Griffith is that he combines class with comedy. He is as funny as Chaplin, and at the same time he can wear a dress suit like Richard Dix, and he is good looking enough to be accepted as the lover of the girl.

Watch Raymond Griffith and his high hat!

RAYMOND GRIFFITH

The funny fellow with the high hat

Raymond Griffith has created a sensation in motion picture circles recently with his performance for comedy, which, for some reason or other has been hidden from the proverbial

husband for some time, and now people are beginning to ask: How does he do it?

Griffith has a marvelous sense of disaster. He always has the sword of Damocles hanging over his head. He builds up a situation to get himself or someone else into a disaster, and then disaster overtakes him, which makes the laugh. He is never satisfied with just a fall or a smash in the jaw to get a laugh, but he gets something in front of the gag. He makes a little drama out of every situation which always follows with a howling laugh on him.

Griffith's method of getting a laugh differs radically from that of Chaplin or Lloyd. Chaplin depends on the ridiculous figure of the man who thinks he's dressed in holes in his gloves and no trousers to his dress suit. Lloyd goes in for weakness of character who is afraid of women, the laugh getting over, is the happy person, who always has a string of bright ideas and things for other people. He is a dapper young man, with silk hat and striped trousers, who sets out to make the world better for democracy or something like that, and then disaster overtakes him. He always thinks everything is a cat that makes the noise, which rouses the ire of the wife, and then

"The Night Club" Fine Laugh Film

Raymond Griffith at Rialto in Latest Paramount Comedy

THE Night Club," a new Paramount comedy featuring Raymond Griffith, that funny fellow with the high hat; Vera Reynolds, Wallace Beery and Louise Fazenda, comes to the..... Theatre for a run of..... days on..... next. The picture is a screen version of the William de Mille stage play, "After Five," and was co-directed by Frank Urson and Paul Iribe, who made "Forty Winks."

"The Night Club" opens with Griffith at the altar with a girl a head taller than he is. He is just about to slip the ring on when a man dashes in and shouts "Stop." The girl turns around and recognizes the newcomer as her long lost husband and rushes into his arms. Then and there Ray Griffith decides that he is through with all women for good.

Later on his lawyer announces that he has inherited a million dollars from his uncle but to collect the legacy he must marry a certain girl. Griffith decides that no girl is worth a million dollars and tells the lawyer not to slam the door as he goes out.

So it is that Ray, with his uncle's valet who is bequeathed to him as a separate part of the legacy, goes to Europe to find some place where there are few, if any women. They select a little town in Spain, but Griffith's happiness proves short-lived, for women of every description soon seek him out and tend to make life miserable for our "woman-hater."

What happens after that—how he meets "the one girl in the world" proves unusual screen entertainment.

"The Night Club" is claimed to be far funnier than either "Changing Husbands" or "Forty Winks," and everyone knows what they were.

Griffith Kept Hopping Making "Night Club"

It often behooves a motion picture actor to know his own strength and to be good at figuring.

During the filming of one scene, Raymond Griffith was called upon to estimate exactly his own speed and how fast a run-away automobile would back downhill. Griffith was to walk up behind a machine of which Vera Reynolds had lost control and to flee in its path as it came hurtling backward down a long flight of steps.

If he had misjudged either his own speed or the momentum of the car, he probably would have been run over. Directors Paul Iribe and

Frank Urson let him make the estimations himself. As it was, he had everything figured out nicely and distanced the car by several feet.

In another scene, when Miss Reynolds' car was about to run him down, he had to leap up and catch a street lamp which was suspended from an archway several feet above his head. The speeding machine was just a few feet behind him.

Besides the above mentioned little incidents and fleeing for his life from a jealous Spaniard, played by Wallace Beery, who had just carelessly tossed a wicked looking knife at his head and a few other little stunts that would make the average vaudeville acrobatic act look tame, Griffith didn't have a thing to do in "The Night Club"—not a thing.

The picture is based on the William de Mille stage play, "After Five." Miss Reynolds, Beery and Louise Fazenda are featured with Griffith in the leading roles.

Closes Run

"The Night Club," a Paramount picture featuring Raymond Griffith, Vera Reynolds, Wallace Beery and Louise Fazenda, which opened at the..... Theatre on..... last, will close its run there today.

The picture was directed by Paul Iribe and Frank Urson, the pair who made "Forty Winks," and is based

Ray Griffith Funnier Than Ever in "The Night Club"

Reviews

"The Night Club"

IN "The Night Club" Raymond Griffith is back, silk hat shining, shoes glistening, razor like creases in his morning trousers, his cut-away coat faultless, a white carnation in his lapel. He smiled his way through the production and into the hearts of everyone in the..... yesterday when the picture opened.

"The Night Club" was adapted for the screen by Walter Woods from the William de Mille stage play, "After Five." Keene Thompson is credited with the scenario, and Frank Urson and Paul Iribe, who directed Griffith in both "Changing Husbands" and "Forty Winks," made this one also.

In "The Night Club" Griffith is wistfully eager to be of assistance to everyone, and every effort ends in disaster. You laugh at him and feel sorry for him at the same time.

Ray's sweetheart jilts him. That's funny, too, but somehow Griffith manages to get sympathy again. The villain appears—the audience hopes Griffith gives him just what he deserves. In the picture Griffith has the role of Robert White, whose lawyer announces that he has inherited a million dollars and a man-servant from his uncle, but to collect the money he must marry a girl selected by his uncle. Now Griffith has just gone through the painful experience of being left flat at the altar and doesn't feel any too kindly toward women in general, and he tells the lawyer point blank that he won't have a thing to do with the money. He does take the valet, however, and the pair of them seek seclusion in a little Spanish town, where White hopes women will be the last thing he'll have to think of.

Everything goes wrong. Women—tall women—short women, slim women—fat women,—women of every description are soon tagging at his heels, and then one day he meets the "one girl," who proves to be none other than the girl mentioned in his uncle's will. Bob doesn't know this, however, and there is a misunderstanding and some real laughs before things are patched at the climax.

"The Night Club" is FUN from beginning to end. There's not a serious or sensible moment in it!

(Review No. 2)

The screen's high hat scream is back in.....

Raymond Griffith came to the..... Theatre yesterday in the Paramount picture, "The Night Club," based on "After Five," a stage play by William de Mille. Vera Reynolds, Wallace Beery and Louise Fazenda are featured with Griffith in the cast. "Funnier than 'Changing Husbands' and 'Forty Winks' rolled into one" is the way Paramount described the picture, and that's just the way we found it.

Griffith has the role of a rich young idealist who denounces all women after he has been left at the altar and then in Spain meets "the most beautiful girl in the world" and experiences a kaleidoscopic succession of thrilling and altogether laughable adventures.

It so develops that Robert White (Griffith) is to marry Edith Henderson, played by Miss Reynolds, if he wants to collect a million dollars left him by his uncle. The girl overhears him pass a remark to the effect that marrying her would be an easy way to make a million, and she denounces him as a fortune-hunter.

From that time on, Ray tries every method of taking his life so that, according to the will, the money would go automatically to the girl. Everything he turns his hand to goes wrong and every attempt at suicide proves a farce.

Then he strikes on the bright idea

New Paramount by Directors of "Forty Winks" at Rialto Theatre

(Synopsis Story)

HE idolized one girl and then when she left him at the altar rail he swore off all women—until he met the other "most beautiful girl in the world," anyway.

That's the way we find Raymond Griffith, Paramount's high-hat comedy star in "The Night Club," which will be the feature at the..... Theatre on..... next. Griffith is featured in the cast with Vera Reynolds, Wallace Beery and Louise Fazenda.

"The Night Club," written for the screen by Walter Woods from William de Mille's stage play, "After Five," is a story of a young idealist, who finds himself heir to a cool million, and all he has to do to collect is to marry a certain girl. But that's the catch, for Robert White (Ray Griffith) has just convinced himself that he can get along quite well without association with the charming sex, especially since he was "stood up" by the "only girl" on his wedding day.

But then, circumstances alter cases and when Bob sees the girl in question, it's a different story entirely. He makes some crack about it being an easy way to make a million by marrying the girl. Edith Henderson (Miss Reynolds) overhears him and comes to the conclusion that here is one fortune-hunter who is going to get stung.

Bob is completely taken back when he learns what Edith thinks of him and decides to show her he don't give a whoop about the money by taking his life, in which event the million would go to the girl, according to the will.

Try as he will, every time Bob attempts to make a dramatic exit from the picture the thing turns into a farce and only tends to make him the more ridiculous in Edith's eyes. As a last resort he bargains with Diablo (Beery), a Spaniard, to kill him before witnesses. In the meantime, White patches things up with Edith and then, when he sees Diablo approaching, he almost passes out completely.

You start laughing with the first reel of "The Night Club" and never let up for a single minute till the final fade-out. You haven't seen a thing in screen comedies till you've

seen this one.



Raymond Griffith in the Paramount Picture "The Night Club"

Production Mat 1PB

A Bull Story

They told Raymond Griffith that a bull can not kick backwards, that he can kick with a forward or a side-



Love Interest

But the hopes that arise when he finds an apparently womanless Spanish town are shortlived, and he is beset by women of all kinds—designing spinster school teachers, amorous beauties clad in bathing suits and an erotic Spanish dancer. As a culmination to his encounters with women he meets Vera Reynolds, of greater beauty and charm than any girl he ever has seen—and he falls deeply in love.

His valet tells him that she is the young lady whom his uncle had selected for him to marry. Miss Reynolds, who is as much in love with him as he is with her overhears his remark to his valet that marrying such a girl would certainly be an easy way of getting a million dollars. She at once denounces him as a fortune hunter.

Big Laughs

Griffith is stunned by her charge and tells her to take the money herself. As she seems to despise him he determines to commit suicide and thus deliver the fortune to her. He makes two unsuccessful attempts—one by means of a pistol which won't discharge and another by hanging himself from a chandelier that falls and pulls down part of the ceiling—succeeds only in making himself a laughing stock in her eyes. He is about to try hanging himself in front of a saw-mill when his valet tells him that Miss Reynolds

womankind.

"For a long time he may shun women and denounce them bitterly. Then, as the wound to his sensitive feelings is healed by time, he picks out another girl whom he thinks to be 'absolutely different' and again starts at the bottom of the cycle. He probably will suffer another disillusionment in course of time and again temporarily renounce women. Some men spend their whole lives blundering blindly along the various stages of this idealists' cycle.

"Then there's the man whose character, personality and appearance are so offensive to women that he can find no one who will marry him. This type of man often lessens his disappointment—if he is sensitive—by telling himself and other people that he wouldn't marry under any consideration. But let him find a woman whom he thinks he can marry and he will change his mind.

"Many men shun marriage because they think it would check their self-indulgence and their free and easy manner of living.

"Some of these constantly seek the companionship of women, although they may say they hold them in low esteem. To add to his feeling of superiority this type of man may declare that he despises women. But as soon as the right girl comes along, his conception of women will undergo a complete change.

"Other men are thought of—or

think of themselves—as woman-haters for still different reasons. But I believe that a study of their lives would reveal a shock, or a series of disappointments that would account for their misogyny. There was a time in their lives—though it may have been only when they were very young—when the feeling towards women was the same as other men's. All of this is assuming, of course, that the men are normal minded. If they are mentally unbalanced it is a different matter."

Featured with Griffith in the cast of "The Night Club," which comes to the Theatre on....., are Vera Reynolds, Wallace Beery and Louise Fazenda. The picture is based on the William de Mille's stage play, "After Five," and was directed by Frank Urson and Paul Iribe, who made "Forty Winks."

Screen's Newest Comedian  
Discovered in Tragic Role

Raymond Griffith, whose human humor on the screen has made millions laugh and whose newest picture, "The Night Club," is guaranteed by Paramount to produce more volumes of mirth, was "discovered" while playing a tragedy role.

Shortly after Raymond Griffith went into motion pictures in 1916, a director named Wolbert, saw the young actor in a tragedy role. He immediately sought him out and offered him a job as a comedian in L-K-O Comedies. Griffith was crushed but when he was tendered a salary considerably greater than he had been receiving, he placed his pride in his pocket and gave up dramatic work. To his own surprise, he soon grew to like the task of making people laugh.

"The Night Club," coming to the Theatre on.....next, is a screen version of the stage play, "After Five," by William de Mille. Featured with Griffith in the cast are Vera Reynolds, Wallace Beery and Louise Fazenda.

Frank Urson and Paul Iribe, the screen's sole directorial "team," co-directed.

Screen Thriller?  
Nope, New Paramount Comedy

A man came hurtling through the second story window—a woman screamed and fainted—the crowd surged forward—

That is not the opening paragraph of a melodrama; it is what really happened during the filming of a sequence of Paramount's "The Night Club." The man who jumped through the window, Raymond Griffith, was not injured. But the woman, who had just turned a corner, did not have time to realize that it was part of a motion picture scene and swooned. And the crowd surged toward the woman who had fainted.

Vera Reynolds, Wallace Beery and Louise Fazenda are featured with Griffith in the cast of "The Night Club," written for the screen by Walter Woods from "After Five," a stage play by William de Mille. The picture opens on.....at the..... Theatre.

"Night Club" Latest  
Griffith Laugh-Producer

Pedestrians who constantly dodge automobiles are soon to have an opportunity to take a few lessons from Raymond Griffith, who claims he is an expert.

Griffith gives these lessons in "The Night Club," his latest Paramount picture, which opens on.....next at the.....

Several of the scenes show Griffith in a Spanish town pursued by a car driven by Vera Reynolds. Miss Reynolds loses control of her machine and it chases Griffith all over the street. To save himself from being run down he emulates the climbing feats of a monkey and leaping to a street lamp suspended from an arch, pulls himself to a safe position just as the car dashes beneath him. As he drops from the street lamp the machine charges toward him again and he does some very creditable sprinting and dodging. He is certain to have the full sympathy of the thousands who walk and dodge.

"The Night Club" was adapted from William de Mille's stage play, "After Five." The production was directed for Paramount by Paul Iribe and Frank Urson, who made "Forty Winks." Players featured with Griffith

and Miss Reynolds include Wallace Beery and Louise Fazenda.

Laugh Scene Is Not So  
Funny for Ray Griffith

Raymond Griffith is glad Wallace Beery has steady nerves and good eyes, because recently Beery had to throw a knife at his fellow actor and miss him. Beery missed his aim—in the picture—but really struck his target, which was a board just above the comedian's shoulder. So, the filming of the picture "The Night Club," went on.

The above scene occurs in a Spanish inn episode, where Beery, the inn-keeper, becomes jealous of Griffith because he thinks, Louise Fazenda, a Spanish dancer, is paying him too much attention. Griffith's efforts to get out of the unpleasant situation into which the amorous Louise gets him are thoroughly diverting.

"The Night Club" was adapted from William de Mille's stage play, "After Five." It was directed for Paramount by Paul Iribe and Frank Urson. Vera Reynolds is featured with the others in the cast.

"Night Club" Coming

The Paramount picture, "The Night Club," based on the stage play, "After Five," by William de Mille, will be the feature at the..... Theatre next.....to remain for.....days.

"The Night Club," directed by Frank Urson and Paul Iribe, the screen's sole "team," who made "Changing Husbands" and "Forty Winks," features Raymond Griffith, the funny fellow with the high hat; Vera Reynolds, Wallace Beery and Louise Fazenda.

The story deals with a young fellow who inherits a million dollars from his uncle but has to marry a certain girl to collect. He has just gone through the unpleasant experience of having "the only girl in the world" walk out of the church on him for another fellow, and his feelings toward women in general are not what they might be, so he passes up the legacy, but when he sees the girl in the case, it's a different story entirely.

If you laughed at Ray Griffith in "Miss Bluebeard" and "Forty Winks," this one will tumble you right out of your seat.

Raymond Griffith Due

Raymond Griffith, the high hat scream of "Miss Bluebeard" and "Forty Winks," comes to the..... Theatre next....., featured with Vera Reynolds, Wallace Beery and Louise Fazenda in the cast of the Paramount picture, "The Night Club," a picturization of William de Mille's stage play, "After Five."

Paramount claims it to be funnier than "Miss Bluebeard" and "Forty Winks" rolled into one. See what you think about it.

It's an amusing story of a confirmed woman-hater who has to marry a pretty girl to collect a fortune left him by his uncle.

American (Louella Parslo) — "Raymond Griffith is the potential comedian at large day. In Paramount development he will prove a formidable rival of our most popular media. The audience roared with laughter every time he came on the screen in 'Forty Winks'—and what Paramount

As L. Lasky says, beauty Griffith is that combine class with come. He is as funny as Chaplin, at the same time he can wear a dress suit like Richard I and he is good looking enough to be accepted as the lover of the girl. Watch Raymond Griffith his high hat!

RAYMOND GRIFFITH

The "funny fellow with the high hat"

Raymond Griffith has created a sensation in motion pictures recently with "Forty Winks," which, for some time, has been hidden away in the vaults of Paramount. He is beginning to ask: How

Griffith has a marvelous sense of disaster. He always has the situation over his head. He builds up a situation to get piness for himself or someone and then disaster overtakes which makes the laugh. He is satisfied with just a fall or a slip in the jaw to get a laugh, but takes time to get something in of the gag. He makes a little out of every situation which turns into a howling laugh on Griffith's method of getting laugh differs radically from the Chaplin or Lloyd. Chaplin depends upon satire and the ridiculous of the man who thinks he's dressing up when he has holes in his g and no trousers to his dress. Lloyd goes in for weakness of actor—the man who is afraid women, the forward, for his laugh getting antics. Griffith, over, is the happy person, who ways has a of bright ideas things for other ple. He is dapper young with silk hat and striped trou who sets out to make the world ter for democracy or something that, and then disaster overt him. He always thinks everything fine—that his explanation that it only a cat that made the noise, w arouses the ire of the wife—and everything isn't so fine. His p tumble down on him and then hangs the comedy of it all.

Of course the comedy technique of Chaplin, Lloyd, or Griffith can be dismissed in a sentence, but believe that these are the high points in their widely divergent method

The Spirit of Sitting Bull  
Lives on—

And has manifested itself in Hollywood. A bull that was being used in so Spanish street scene sequences. Paramount's "The Night Club" s



Raymond Griffith and Paramount Picture



matches an agility that matches his. "Raymond Griffith is the best potential comedian at large today. If Paramount develops him he will prove a formidable rival of our most popular comedian. The audience rocked with laughter every time he came on the screen in 'Forty Winks'—and what Paramount is doing with him is a beauty. Griffith is that he combines class with comedy. He is as funny as Chaplin, and at the same time he can wear a dress suit like Richard Dix, and he is good looking enough to be accepted as the lover of the girl. Watch Raymond Griffith and his high hat!"

As L. Lasky says, the beauty of Griffith is that he combines class with comedy. He is as funny as Chaplin, and at the same time he can wear a dress suit like Richard Dix, and he is good looking enough to be accepted as the lover of the girl. Watch Raymond Griffith and his high hat!"

# **RAYMOND GRIFFITH** The funny fellow with the high hat

Raymond Griffith has created a sensation in the picture circles recently with his performance for comedy, which, for some reason or other has been hidden from the proverbial

one, and now people are beginning to ask: How does he do it? Griffith has a marvelous sense of disaster. He always has the sword of Damocles hanging over his head. He builds up a situation to get happiness for himself or someone else and then disaster overtakes him, which makes the laugh. He is never satisfied with just a fall or a smash in the jaw to get a laugh, but he takes time to put something in front of the gag. He makes a little drama out of every situation which always turns into a howling laugh on him. Griffith's method of getting a laugh differs radically from that of Chaplin or Lloyd. Chaplin depends upon satire and the ridiculous figure of the man who thinks he's dressed up when he has holes in his gloves and no trousers to his dress suit. Lloyd goes in for weakness of character—the man who is afraid of women, the coward, for his chief laugh getting into antics. Griffith, however, is the happy person, who always has a lot of bright ideas and is always fixing things for other people. He is a dapper young man, with silk bow tie and striped trousers, who sets out to make the world better for democracy or something like that, and then disaster overtakes him. He always thinks everything is fine—that his explanation that it was only a cat that made the noise, which arouses the ire of the wife—and then everything isn't so fine. His plans tumble down on him and thereby hangs the comedy of it all. Of course the comedy technique of Chaplin, Lloyd or Griffith cannot be dismissed in a sentence, but we believe that these are the high points in their widely divergent methods.

**The Spirit of Sitting Bull Lives on—**

And has manifested itself in Hollywood.

A bull that was being used in some Spanish street scene sequences of Paramount's "The Night Club" sud-



Raymond Griffith and Louise Fazenda in the Paramount Picture "The Night Club"

valet who is bequeathed to him as a separate part of the legacy, goes to Europe to find some place where there are few, if any women. They select a little town in Spain, but Griffith's happiness proves short-lived, for women of every description soon seek him out and tend to make life miserable for our "woman-hater."

What happens after that—how he meets "the one girl in the world" proves unusual screen entertainment. "The Night Club" is claimed to be far funnier than either "Changing Husbands" or "Forty Winks," and everyone knows what they were.

## **Griffith Kept Hopping Making "Night Club"**

It often behooves a motion picture actor to know his own strength and to be good at figuring.

During the filming of one scene, Raymond Griffith was called upon to estimate exactly his own speed and how fast a run-away automobile would back downhill. Griffith was to walk up behind a machine of which Vera Reynolds had lost control and to flee in its path as it came hurtling backward down a long flight of steps.

If he had misjudged either his own speed or the momentum of the car, he probably would have been run over. Directors Paul Iribe and

Frank Urson let him make the estimations himself. As it was, he had everything figured out nicely and distanced the car by several feet.

In another scene, when Miss Reynolds' car was about to run him down, he had to leap up and catch a street lamp which was suspended from an archway several feet above his head. The speeding machine was just a few feet behind him.

Besides the above mentioned little incidents and fleeing for his life from a jealous Spaniard, played by Wallace Beery, who had just carelessly tossed a wicked looking knife at his head and a few other little stunts that would make the average vaudeville acrobatic act look tame, Griffith didn't have a thing to do in "The Night Club"—not a thing.

The picture is based on the William de Mille stage play, "After Five." Miss Reynolds, Beery and Louise Fazenda are featured with Griffith in the leading roles.

## **Closes Run**

"The Night Club," a Paramount picture featuring Raymond Griffith, Vera Reynolds, Wallace Beery and Louise Fazenda, which opened at the Theatre on ..... last, will close its run there today.

The picture was directed by Paul Iribe and Frank Urson, the pair who made "Forty Winks," and is based on William de Mille's stage play, "After Five." Walter Woods made the adaptation, and Keene Thompson wrote the scenario.

denly sat down and refused to move. Nor shouts, nor prodding nor offers of bribe in the form of oats could make the animal get up. Fortunately for the company, the day's work was completed when the "temperamental" bull took its determined stand—or rather, seat—so it was humored and left to itself for the night. And on the morrow the vigor of its spirited attack on Raymond Griffith showed that it had profited from its rest.

villain appears—the audience hopes Griffith gives him just what he deserves. In the picture Griffith has the role of Robert White, whose lawyer announces that he has inherited a million dollars and a man-servant from his uncle, but to collect the money he must marry a girl selected by his uncle. Now Griffith has just gone through the painful experience of being left flat at the altar and doesn't feel any too kindly toward women in general, and he tells the lawyer point blank that he won't have a thing to do with the money. He does take the valet, however, and the pair of them seek seclusion in a little Spanish town, where White hopes women will be the last thing he'll have to think of.

Everything goes wrong. Women—tall women—short women, slim women—fat women,—women of every description are soon tagging at his heels, and then one day he meets the "one girl," who proves to be none other than the girl mentioned in his uncle's will. Bob doesn't know this, however, and there is a misunderstanding and some real laughs before things are patched at the climax. "The Night Club" is FUN from beginning to end. There's not a serious or sensible moment in it!

## **(Review No. 2)**

The screen's high hat scream is back in.....

Raymond Griffith came to the.... Theatre yesterday in the Paramount picture, "The Night Club," based on "After Five," a stage play by William de Mille. Vera Reynolds, Wallace Beery and Louise Fazenda are featured with Griffith in the cast. "Funniest than 'Changing Husbands' and 'Forty Winks' rolled into one" is the way Paramount described the picture, and that's just the way we found it.

Griffith has the role of a rich young idealist who denounces all women after he has been left at the altar and then in Spain meets "the most beautiful girl in the world" and experiences a kaleidoscopic succession of thrilling and altogether laughable adventures.

It so develops that Robert White (Griffith) is to marry Edith Henderson, played by Miss Reynolds, if he wants to collect a million dollars left him by his uncle. The girl overhears him pass a remark to the effect that marrying her would be an easy way to make a million, and she denounces him as a fortune-hunter.

From that time on, Ray tries every method of taking his life so that, according to the will, the money would go automatically to the girl. Everything he turns his hand to goes wrong and every attempt at suicide proves a farce.

Then he strikes on the bright idea of making love to the Spanish girl, Carmen, the part played by Louise Fazenda, and have Diablo (Beery), her jealous sweetheart, run a knife through him. Even this scheme goes against him, when the Spaniard thanks him for taking the senorita off his hands.

Just how he does finally win the girl furnishes a real laugh climax. One wouldn't go a bit wrong to say that "The Night Club" is the finest "class-comedy" the screen has ever seen.

## **"The Night Club" Opens**

"The Night Club" opened today. It's a new Paramount picture featuring Raymond Griffith, the funny fellow with the high hat; Vera Reynolds, Wallace Beery and Louise Fazenda, now at the..... Theatre. The story is based on the stage play, "After Five," by William de Mille and has to do with a young fellow, who loses all faith in women, when the "only girl" leaves him standing at the altar.

Ray Griffith, as Robert White, inherits a million dollars from his uncle. But there's a catch in it. To collect, Ray has to marry a certain girl mentioned in the will. That lets him out. He passes up the money and goes to Spain to forget about women in general, and who should he meet there but—the girl of the will.

It's a great situation—one that furnishes no end of laughs for the audience.

"The Night Club" was directed by Frank Urson and Paul Iribe, who made "Forty Winks." Walter Woods adapted the story for the screen, and Keene Thompson wrote the scenario.

ing sex, especially since he was "stood up" by the "only girl" on his wedding day.

But then, circumstances alter cases and when Bob sees the girl in question, it's a different story entirely. He makes some crack about it being an easy way to make a million by marrying the girl. Edith Henderson (Miss Reynolds) overhears him and comes to the conclusion that here is one fortune-hunter who is going to get stung.

Bob is completely taken back when he learns what Edith thinks of him and decides to show her he don't give a whoop about the money by taking his life, in which event the million would go to the girl, according to the will.

Try as he will, every time Bob attempts to make a dramatic exit from the picture the thing turns into a farce and only tends to make him the more ridiculous in Edith's eyes. As a last resort he bargains with Diablo (Beery), a Spaniard, to kill him before witnesses. In the meantime, White patches things up with Edith and then, when he sees Diablo approaching, he almost passes out completely.

You start laughing with the first reel of "The Night Club" and never let up for a single minute till the final fade-out. You haven't seen a thing in screen comedies till you've seen this one.

Raymond Griffith in the Paramount Picture "The Night Club"

**Production Mat IPB**

## **A Bull Story**

They told Raymond Griffith that a bull can not kick backwards, that he can kick with a forward or a sideways motion only.

That's all applesauce, according to Griffith, who gained accurate knowledge on the subject recently, when a large, red-haired and black-souled he-cow planted its right kind hoof on Ray's trousers right where they lose their creases quickest.

The experiment took place during the filming of Paramount's "The Night Club," a rollicking story adapted from William de Mille's stage play "After Five." Griffith, having been treated rudely and roughly by the bull, is shown in the act of using his right foot to register his disapproval on the animal's posterior.

But "Bombo," the name by which the bull is affectionately known by Raymond Griffith, sensed the impending chastisement and, as the sporting writers say, he "beat Griffith to the punch."

Featured with Griffith in the cast of "The Night Club," coming to the Theatre next..... are Vera Reynolds, Wallace Beery and Louise Fazenda. The story is one of a young woman-hater, who falls heir to a million but has to marry a certain girl to collect.

Come and laugh yourself silly.

## **Short and Sweet**

An easy way to describe the featured cast in the new Paramount picture, "The Night Club," to be shown on..... next at the..... Theatre, is "short and sweet."

Raymond Griffith, the funny fellow with the high hat; Vera Reynolds, the De-Mille "and" of "The Golden Bed;" Wallace Beery, the most likeable villain in pictures; Louise Fazenda, inimitable screen comedienne, appear in the principal roles.

And what a riot of laughs it is, with each member of the cast trying to outdo the other!



## Four - Page Colored Herald



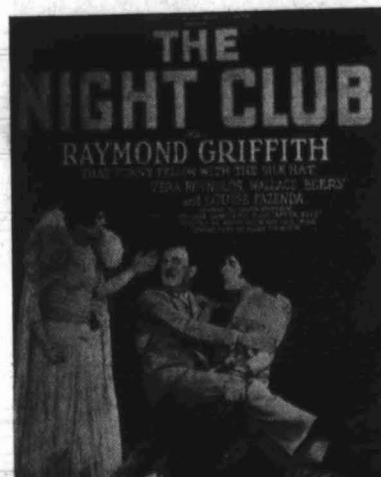
Above is a reproduction of the herald cover on "The Night Club." The black and white print doesn't do the original justice. You should see the real thing in striking colors!

Inside pages contain punchy scenes and strong sales talk. Back page left blank for theatre name, play dates, etc.

A thousand for only \$3.00.



Colored Window Card



### Catchy Ad Copy

See Ray-of-sunshine Griffith and get that smile-that-won't-come-off.

Have a smile with Griffith at "The Night Club."

Join the Night Club for a real good time.

The new king of comedy in the funniest picture of 1925.

When you join "The Night Club," you wear a smile.

The happiest, snappiest picture ever made.

## It's Colored INSERT CARD



Six Sheet Poster 6A

## Price List for Advertisers

All these advertising aids can be seen and from what you want, with check or money order.

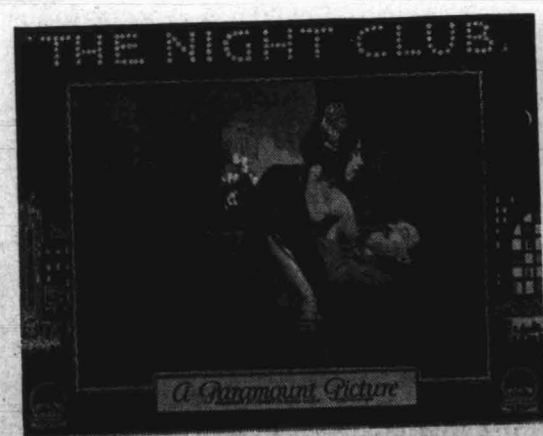
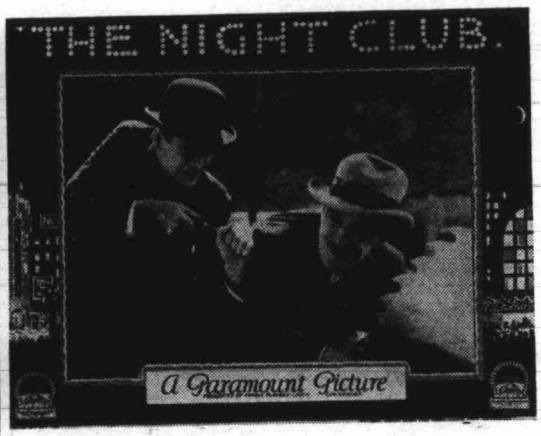
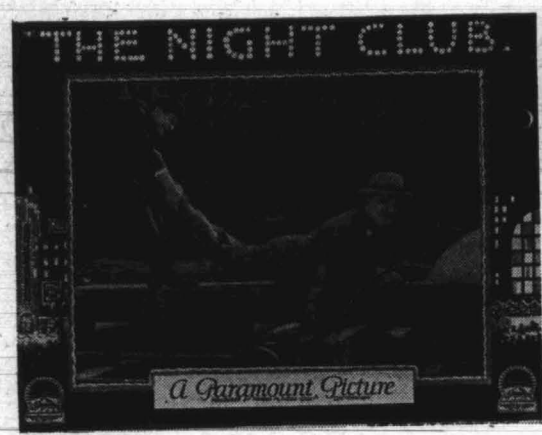
NOTE:—Owing to duty, additional transportation charges below do not apply to Canada. Get Canadian Prices.

### For Outdoor Advertising

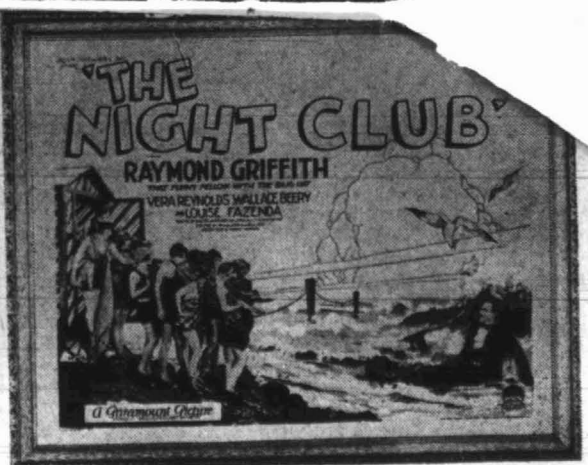
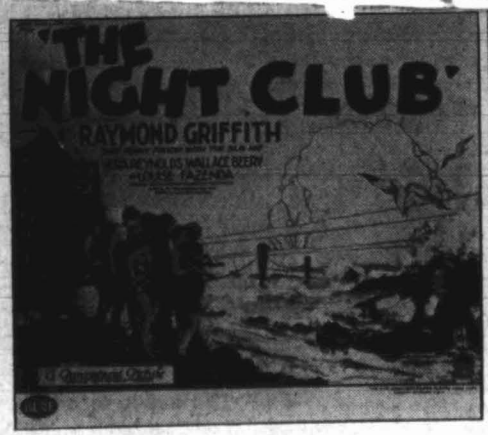
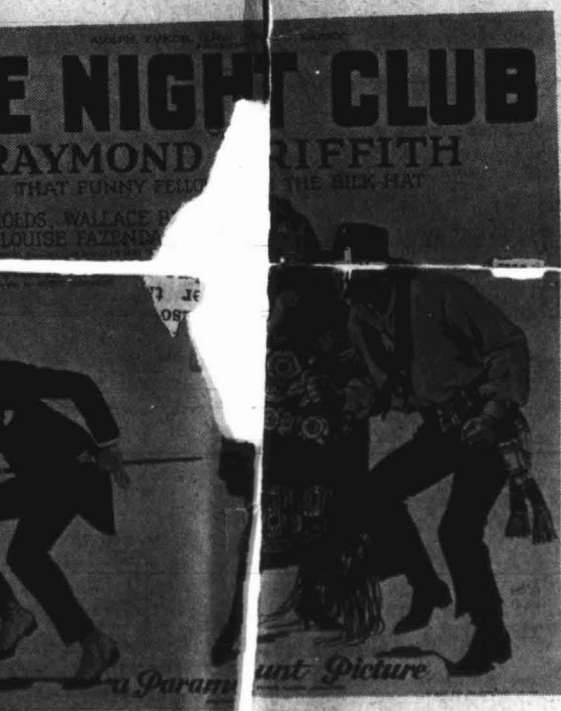
One Sheet (1A and 1B).....\$ .15  
Three Sheet (3A, 3B and 3C).....\$ .45



*It's Colored*  
**SERT CARD**



SET OF EIGHT COLORED LOBBY CARDS



Six Sheet Poster 6A

Announcement Slide

Colored Lobby Card (22" x 28")

**for Advertising Material**

ing aids can be se d from your Exchange. Send list of  
 heck' or money orde  
 duty, additional tr  
 Canada. Get Cana

Supplementary (Two Column) .....	.10
Three Column .....	.15
Four Column (Adv. Only) .....	.25

**More Catchy Catchlines**

They can't padlock this Night Club. There's no Prohibition against laughter.

He who laughs at Griffith laughs best.

The rendezvous for those who like a good laugh—"The Night Club."

When the fast scene flashes on, all grouches are off!



Inside pages contain punchy scenes and strong sales talk.  
Back page left blank for theatre name, playdates, etc.

A thousand for only \$3.00.



Colored Window Card

### Catchy Ad Copy

See Ray-of-sunshine Griffith and get that smile-that-won't-come-off.

Have a smile with Griffith at "The Night Club."

Join the Night Club for a real good time.

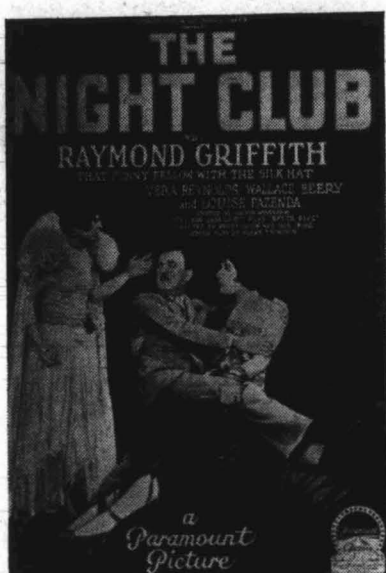
The new king of comedy in the funniest picture of 1925.

When you join "The Night Club," you wear a smile.

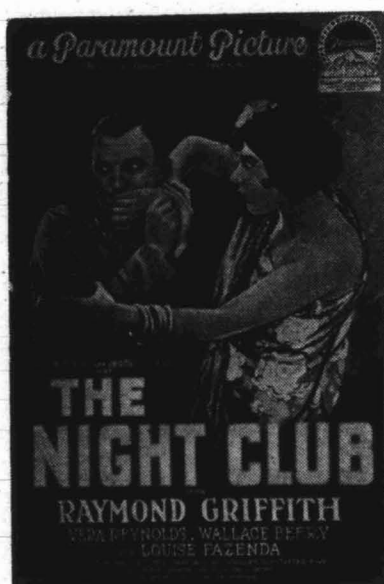
The happiest, snappiest picture ever made.



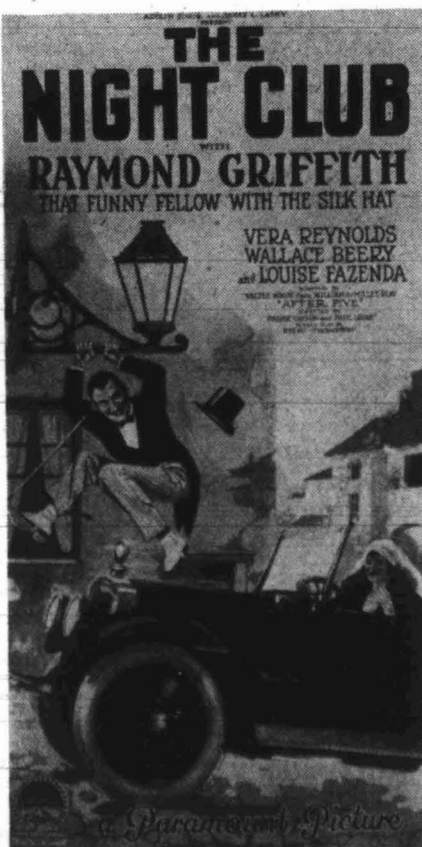
Six Sheet Poster 6A



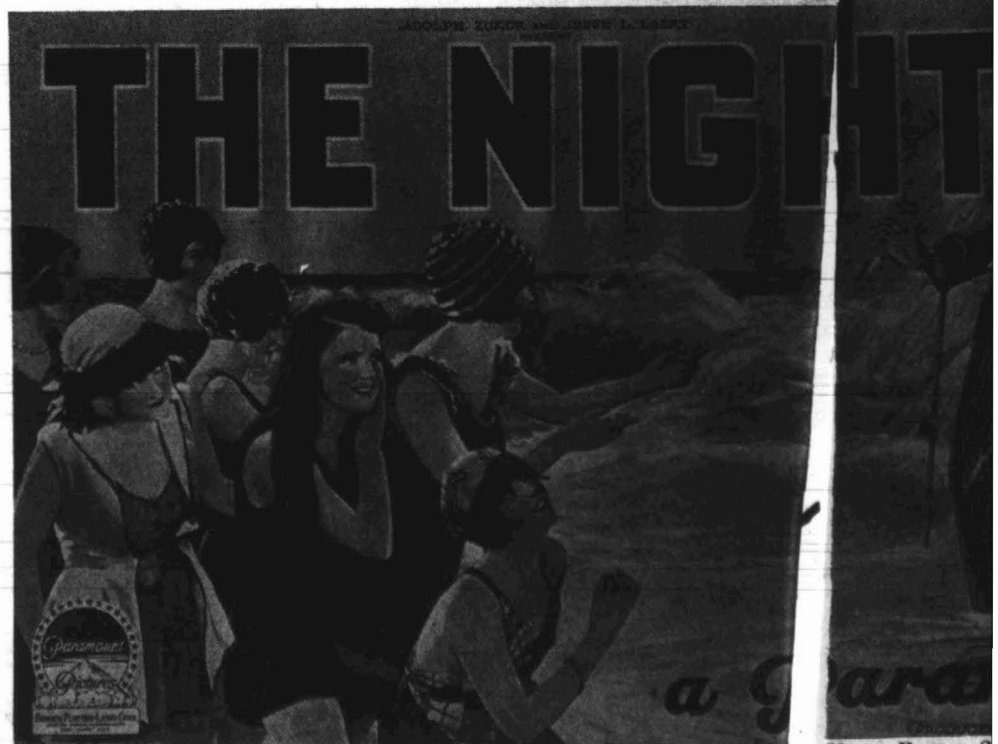
One Sheet Poster 1A



One Sheet Poster 1B



Three Sheet Poster 3A



Twenty-four Sheet Poster 2

### Price List for Advertising Aids

All these advertising aids can be secured from what you want, with check or money order.

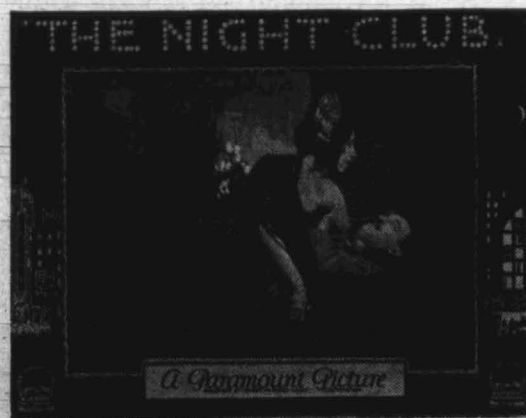
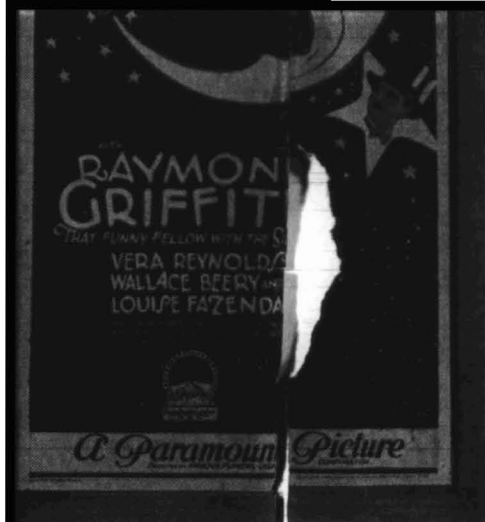
NOTE:—Owing to duty, additional transportation below do not apply to Canada. Get Canadian Price List.

For Outdoor Advertising	
One Sheet (1A and 1B).....	\$ .15
Three Sheet (3A, 3B and 3C).....	.45
Six Sheet (6A).....	.75
Twenty-four Sheet (24A).....	2.40
PHOTOS FOR YOUR LOBBY	
22 x 28 (Colored) (Two Styles).....	.40
11 x 14 Set of Eight (Colored).....	.60
For Newspaper Ads	
ADVERTISING CUTS	
One Column.....	.30
Two Column.....	.60
Supplementary (Two Column).....	.20
MATS, ADVERTISING, PRODUCTION, ETC.	
One Column.....	.05
Two Column.....	.10

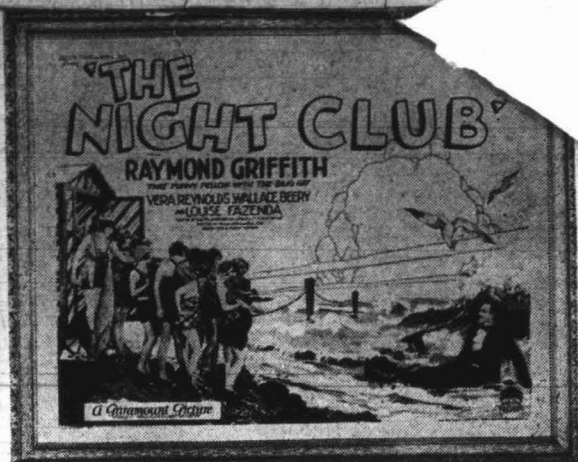
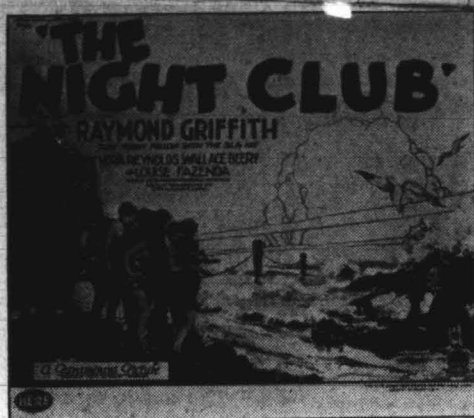
Press Books and Music Cues a

Supplement  
Three Column  
Four Column  
FOR  
GILT-EDGE  
Insert Card  
22 x 28 Gilt  
Heralds, pe  
Membershi  
Crossword  
Window C  
Announcem  
Publicity F  
Trailers—F  
128 W.  
845 So.  
917 So.





SET OF EIGHT COLORED LOBBY CARDS



Six Sheet Poster 6A

Announcement Slide

Colored Lobby Card (22" x 28")

## for Advertising Material

Advertising aids can be secured from your Exchange. Send list of check or money order. Duty, additional transportation charges, etc., the prices quoted in Canada. Get Canadian Price List from your Exchange.

Advertising	
One Column	\$.15
Two Column	.45
Three Column	.75
Four Column	2.40
FOR LOBBY	
Insert Cards	.40
22 x 28 Gilt Frames	.60
Heralds, per thousand	.30
Membership Cards, per 1,000	.30
Crossword Puzzle Books, each	.08
Window Card	.07
Announcement Slide	.15
Publicity Photos, Each	.10
Trailers—National Screen Service	
126 W. 46th St., New York City	
845 So. Wabash Ave., Chicago, Ill.	
917 So. Olive St., Los Angeles, Cal.	
PRODUCTION, ETC.	
Press Books and Music Cues are gratis.	

## More Catchy Catchlines

They can't padlock this Night Club. There's no Prohibition against laughter.

He who laughs at Griffith laughs best.

The rendezvous for those who like a good laugh—"The Night Club."

When the first scene flashes on, all grouches are off!

Spend an hour and a half at "The Night Club" for the time of your life.

"The Night Club" specializes in laughs a la cartload.



Twenty-four Sheet Poster 24A



Three Sheet Poster 3B



This document is from the Library of Congress  
“Motion Picture Copyright Descriptions Collection,  
1912-1977”

Collections Summary:

The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center  
The Library of Congress